

Lucius R. O'Brien (1832-1899)

Visions of Victorian Canada

BETWEEN 1860 AND THE 1890s, AT THE HEIGHT OF QUEEN Victoria's reign, many saw Canada as the future, a future that promised greatness, wealth and empire – the latter, an obsession “as much for the artist,” says curator Dennis Reid, “as for any politician or railway entrepreneur of the period.” During the years of Canada's expansion, when the great railways were flung from sea to sea, artists and photographers mapped the boundaries of this vital and vast new world. The foremost landscape artist of his day and a national figure who played a crucial role in shaping the country's cultural development, Lucius R. O'Brien painted heroic, even visionary, images of the new Canadian dominion. Today his work is recognized as a powerful expression of the nationalism and pride that fuelled Canada's expansion in the decades following Confederation.

Sam and Ayala Zacks Galleries: September 28 – November 25.

BY DENNIS REID

Lucius R. O'Brien, *Visions of Victorian Canada* offers a unique opportunity to assess the artistic achievement of a man who, by most accounts, is considered one of the key figures of nineteenth-century Canadian art. O'Brien, born in 1832 at Shanty Bay, near Barrie, Ontario, led the Ontario Society of Artists during six of its crucial early years (1874-80), was the first president of the Royal Canadian Academy of Arts (1880-90), and served as art editor of *Picturesque Canada* (1880-84), the most ambitious Canadian publication of the century. The only Canadian artist ever commissioned directly on behalf of Queen Victoria, he remained in the forefront of artistic concerns virtually until his death in Toronto in 1899. Nonetheless, this is the first time that a retrospective view of O'Brien's career has been assembled. It reveals him to be a major talent, an artist who consistently turned his impressive technical skills to an exploration through landscape of the formative issues of his day.

O'Brien's initial attempt to establish himself as an artist in Toronto in the 1850s was unsuccessful, and he retreated to the region of his family home on Lake Simcoe to pursue his fortunes in business. Back in the city in the early seventies, he began exhibiting again: initially, scenes of southern Ontario, such as *Ottawa, from the Rideau* of 1873, watercolours modelled on English topographical-picturesque traditions reaching back to the period of earliest British settlement. With their descriptive details and measured, balanced compositions, these landscapes reflect perfectly the sense of proprietary order that his parents' generation had successfully established as a fundamental value in the province. By the end of the decade, however, now working in oils (the magnificent 1878 *Northern Head of Grand Manan*, for example), O'Brien was responding energetically and enthusiastically to the broader national forum introduced earlier with Confederation, but only readily attainable with the completion of the Intercolonial Railway in 1877.

O'Brien's expanding national vision shifted suddenly to another level with the foundation of the Royal Canadian Academy of Arts in 1880, an institution formed through federal initiative to foster national unity. This new vision was further stimulated by contact with an equally new sense of power that transcended the federal presence, flowing directly from London, the imperial centre.

O'Brien's well-known *Sunrise on the Saguenay* of 1880 reflects the limitless ambition he and many other Canadians derived from that contact, and one of his commissions for Queen Victoria, *Québec from Point Levis* of the following year, demonstrates the significantly different view of Canada this new order proposed: the country symbolically represented by Québec city, the capital of the *ancien régime*, now suitably mercantile, the contentedly bustling Victorian prize of an earlier imperial conquest and an integral component of a vast empire that literally encircled the globe.

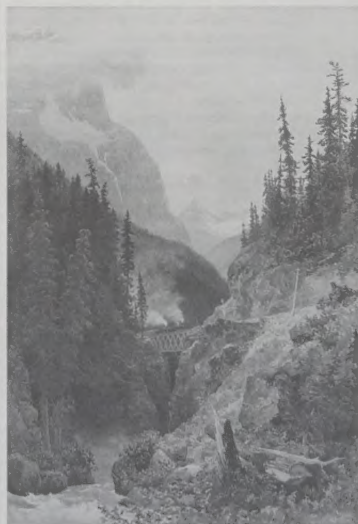
This vision of a potentially powerful Canada shifted again in the next phase of O'Brien's career, a tightly focused period from 1886 to 1889 during which he concentrated entirely on work – again, in the water-colour medium – resulting from three summer-long visits to the West as guest of the owners of the newly completed Canadian Pacific Railway. Heroically



Northern Head of Grand Manan, 1879; oil on canvas, 60.2x121.9cm. Collection AGO, purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act, 1982.



Ottawa from the Rideau, 1873; watercolour on paper, 37.5x72.5cm. National Gallery of Canada, Ottawa.



Through the Rocky Mountains, a Pass on the Canadian Highway, 1887; watercolour on paper, 101.6x69.8cm. Private collection, Toronto.

scaled sheets like *Through the Rocky Mountains, a Pass on the Canadian Highway* of 1887, trumpeted both national pride in Canada's vast expanse and in the accomplishment of the railway company in conquering such rugged terrain – images that are the equivalent of thrilling fanfares delivered still with a distinctly imperial ring. Over the next two years, however, O'Brien left obvious jingoism behind as he pursued an increasingly personal vision, seeking a deeper and perhaps more universal sense of identity, once again through an exploration of the rich metaphor of landscape.



Cape Gaspé, 1894; oil on canvas, 108x73.7cm. Government of Ontario Art Collection, Queen's Park Toronto, purchased 1900.

The last phase of his career, the decade of the nineties, began with a rigorous self-examination that resulted in his enthusiastically embracing current aesthetic concerns – greater subjectivity, a deliberate manipulation of colour, texture and form for pictorial ends, and a return to painting in oils. In turn, that saw him linked once again with the most progressive art forces in Toronto.

O'Brien's late manner developed rapidly. By 1898, his last productive year, he was creating richly evocative images of the Ontario landscape that are moody poetic reveries upon a lifetime of experience distilled to its essence. It is the last of a series of distinct visions that are, however, unified by a clear steady sense of the artistic calling, of the place and role of the artist in society, a singular vision that knits together those other, more public, and necessarily shifting visions that so effectively mark the stages in the evolution and growth of Victorian Canada.

Dennis Reid is curator of Canadian historical art at the AGO.

Lucius R. O'Brien. *Visions of Victorian Canada*.
Sam and Ayala Zacks Galleries.
September 28 – November 25.

Withrow: Thirty Years in the Life

BY MERIKÉ WEILER

COME NEXT SEPTEMBER, WHEN HE OFFICIALLY RETIRES, William J. Withrow will have been director of this Gallery for 30 years. That's something in anyone's list of achievements.

The connection actually goes much further back. Since the age of seven, when he enrolled in the Saturday morning classes run by Arthur Lismer, Bill Withrow has been involved with the world of art and with the AGO. His father, Wilfred Withrow (the family comes from United Empire Loyalist stock, hence Toronto's Withrow Park and Withrow Avenue), was an artist. In turn, Bill Withrow showed enough talent that, at the age of ten, he was one of six children whose work was chosen for the 1937 Paris International Art Exhibition - his chalk drawing won first prize for Canada.

All through university, when he also led Gallery tours at \$1 a tour, Withrow continued to hone his technique. A slightly ambiguous compliment from Charles Comfort, his studio instructor (then a U of T professor, later the National Gallery's director) suggests the level of his skills: "It's a good thing that you're honest, Bill. You'd make a great fraud artist."

After graduating with an Art and Archaeology degree (master's degrees in Fine Art and Educational Philosophy followed later), Withrow decided to become a teacher, rather than an artist, heading up a high school art department from 1951 to 1960, when he joined the Gallery. On January 1, 1961, Bill Withrow succeeded Martin Baldwin - himself a 29-year veteran - as director of the AGO.

In a sense, the Gallery has been his life. Over the years, he has organized and facilitated major exhibitions; overseen massive Gallery growth (most vividly represented by the shift from a full-time staff of 34 to 250); helped raise the international standing of the AGO; and earned, for his efforts, the Order of Canada. He also launched two major expansion programs in the 1970s and laid the groundwork for the third and final expansion to be completed in 1992. There will be evidence of major changes earlier, before William Withrow leaves the Gallery. That will take place on September 30, 1991, when he turns 65.

This interview is the first of a two-part series.

Meriké Weiler: As director, you seem to go out of your way not to play the star. You tend to let curators, for example, take the limelight.

William J. Withrow: I've had a conviction all my life that institutions with star CEOs are in good shape as long as the star remains, but often collapse when the star moves on. That's made me think staff development is one of the primary roles of a good CEO: to make sure staff is hired intelligently and then developed so each individual's potential is fully realized. I also believe enterprises in the second half of this century have to be team enterprises, because the world is very complex. You can't take off and do things solo. There are too many ramifications and, again, you can't build up a team if you've got a complex about being a star. Not that I want to mention other institutions, because I think comparisons are odious.

Odious: that has a rather Victorian ring.

I am rather Victorian, I guess. I'm a great admirer of Churchill, for example, and find that many of the virtues he espoused are ones I believe to be precious. Though they're not much in vogue.

In 1961 when you became director, you started off with a staff of 34, a \$250,000 annual budget and a tiny office in The Grange. What are the changes some 30 years later, as we head toward 1991?

That \$250,000 included everything, even art purchases. Now? Last year, 1989, our operating budget alone was around \$12 million. Then if you throw in the Stage III expansion... For better or worse, the Gallery has become big business.

You've had a long association with the Gallery, starting with the Saturday morning art classes under Arthur Lismer.

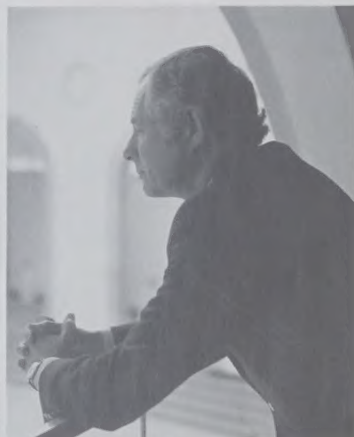
I was a tour guide, paid \$1 a tour

I've lived here, in a sense, since about the age of seven. The connection continued in high school and beyond. I was a tour guide, paid \$1 a tour, all through university.

It's astounding that you've survived in a world that seems to provide shorter tenures for a lot of others.

There are a couple of other long term directors in Canada and in the States, but they tend to be in smaller, out-of-the-way places. It's bigness that causes the stress to a large extent.

So many things to keep track of! Or just the pressures!



So many masters to serve. So many expectations to meet.

Taking 1971 as the starting point, when Stage I of the expansion was conceived, through to 1991 - that's exactly 20 years. Under your jurisdiction you've accomplished a great deal.

Of course, there have been disappointments. We were really building on a shoestring when we started. Back then our tie to the province was through Dr. Doug Wright of the Committee of University Affairs. I remember him playing with his slide rule, saying, "They're building a public school today at \$40 a square foot. There's no reason you can't, too!"

So the Art Gallery had to build like a modular school.

Right. That's why that congealed porridge clads the building. Sometimes I pull the curtain across in my office, so I won't have to see it. It's ugly stuff. It determined the look of the building, because it had to be used - the cheapest, durable, waterproof stuff that you could clad a building with. Anyway, I'm delighted that we're going to use brick as a facing now. Hopefully there'll also be some granite... What has, I guess, upset me over the last 10 or 12 years is that, with a few exceptions, the Gallery is so post-office- or air terminal-minimal in its ambience. That makes it doubly difficult when one visits the new cathedrals of our society, the shopping centres with all that brass and marble. Quality materials, because obviously that's what people value. Though we talk about our precious heritage, it doesn't seem as if we truly value art when we put it in a place that looks like an air terminal. I hope that, am persuaded that, Stage III will rectify all this.

I believe we have the strongest staff

Barton Myers's design for the AGO is elegant and inventive. Though it's probably more fun creating from the ground up - the facade and tower, for example - than having to rejig someone else's spaces from the seventies.

It's hard work too. But there will be some exciting outcomes of that. I think the new sculpture atrium will work intriguingly in that the four sides of the atrium are formed by four different architects: the architect of The Grange on the south; Darling & Pearson in the north; Parkin in the east; and Barton Myers on the west.

Rather like an archaeological site!

You'll see the history of the Gallery in its four stages, because The Grange was our first home. The sequence isn't quite in order, but interesting enough.

The AGO has quite an impressive list of alumni: curators that you've trained or selected such as Jean Sutherland Boggs, Jeremy Adamson, Brydon Smith, Dennis Young, the late Mario Amaya.

Jean Boggs had done a couple of guest shows in California and was in the Montreal Museum's education department for a short while. I don't think she'd ever had a full-time museum job before, but I felt Jean was a major acquisition for the AGO.

You must have a good eye or an instinct for recognizing people's talents.

I believe we have the strongest staff in an art museum in Canada.

An all-star team: Withrow's all-stars.

I must admit, though, I get a little paranoid about losing people, feeling a bit martyred at being a training ground for other institutions. I go to museum meetings across Canada and meet education people, technical services people, who say, "Remember me! I used to work for you in..." But it's true that if I'm to be remembered for anything, I would like it to be for the calibre of the staff I've built up over these 30 years.

What about the ever-present problem of financing and running a Gallery, given the increasingly inflated art market, astronomical auction prices and competitive pressure on purchases? How can a museum expand its collections? Obviously, gifts are crucial.

The route we've been trying to take in recent years with some success is to encourage collectors to buy art with the intention of eventually giving it to us. And to create a climate, to suggest openly that if we have an agreement about an honestly promised gift, then we will help them buy really good art works that they will be proud to give us in some years to come and for which they'll get a decent write-off. (Despite some improvements, the tax write-off is still a sacrifice.) That kind of agreement is becoming increasingly frequent. It rarely happened like that in the past but I think it's got great potential for the future. Everyone's wringing their hands in the art world. I still like to think that a museum is primarily educational, a "university of the people," but anytime I make a speech these days, people want me to talk about the stock market in art. The AGO isn't alone in this, of course. The director of the Metropolitan Museum said to me that he couldn't operate in the market anymore. So what chance do we have! Even the Getty is despairing of competing with that Japanese multimillionaire.

Ryoji Saito - a mere \$82.5 million U.S. for Portrait of Dr. Gachet.

Right. Can you imagine! When he bought that latest van Gogh, he said that he hadn't expected to go quite that high - something like \$20 million higher than he expected - but he was happy with the result.

Is that really the only way to go? To be much more open and direct about courting collectors?

Yes.

That's a very symbiotic relationship.

It means collectors deserve more of a curator's time than curators have traditionally been willing to give. It's not a matter of having afternoon tea with some elderly people who are going to give their nice paintings off their living room walls when they die. That was the general mode earlier. Now it means working with dealers to find out who is collecting exciting things and try to make a partnership with them, an active partnership. Collectors have to feel they are stakeholders in a quite different way than in the past. They've got to feel this is their club. Not in the exclusive sense of a golf or country club, but a place where at least part of their social life takes place. There is a great deal of socializing in the process of collecting art. It's people-intensive, except for the oddball collector who's alone. They all want to compare notes with their friendly rivals. There's nothing they like better than to go and see what their rivals are collecting, then bring the rivals back to their own place. If we're not in that triangle, we'll be out of it completely. It's a new game.

What is the AGO's rank or standing internationally?

We're in the top 12 to 14 in North America.

That means we're up in the big leagues: MOMA, the Metropolitan Museum...

We're right up there in the charmed circle

Yes. And in amount - value - of donated art last year, we're number five. That's out of 160 art museums surveyed by the Association of Art Museum Directors in 1990. Who's above us? Los Angeles Museum of Contemporary Art, the Detroit Institute... We're right up there in the charmed circle. Another fascinating statistic to me is operating expenditures per square foot. I guess this is an efficiency rating. Here we're number 83, which means we're keeping our costs low. One final statistic: we run a tight operation on our \$12 million and for that money, we manage to produce more exhibitions than any other art museum in Canada.

So you've got a great deal to be proud of in the 30-something years you've been director.

I guess I am beginning to learn to boast a bit at last.

Meriké Weiler is editor of the AGO News.

SEPTEMBER • CALENDAR OF EVENTS

1 Saturday

Exhibitions

Guido Molinari
Perspective 90
to Sep 3

Towards a Lyrical
Abstraction
to Sep 9

Interventions
to Nov 4
Prints from the Age of
Rembrandt
to Oct 14

2 Sunday

2:30pm Tour: en français

3 Monday

Gallery & shops open
for Labour Day. Gallery
closed Mondays
Sep 10/90 to May 20/91

5 Wednesday

12:30pm Blood Donor Clinic

6pm Tour: *Rendezvous*

with Art

6:45pm Tour: en français

Free admission Wed eve

7 Friday

11:15am Tour: *Artful*

Conversation

12:30pm Noon-Hour Films

9 Sunday

2:30pm Tour: en français

3pm Walking Tour:

Towards a Lyrical

Abstraction with

the curator

12 Wednesday

6pm Tour: *Rendezvous*

with Art

6:45pm Tour: en français

13 Thursday

8:15am *Gallery Hopping*

London

14 Friday

11:15am Tour: *Artful*

Conversation

12:30pm Noon-Hour Films

16 Sunday

11am *Sunday Start*

with Art

2:30pm Tour: en français

19 Wednesday

9:30am *Art in the Morning*

6pm Tour: *Rendezvous*

with Art

6:45pm Tour: en français

21 Friday

11:15am Tour: *Artful*

Conversation

12:30pm Noon-Hour Films

23 Sunday

2:30pm Tour: en français

3pm Walking Tour:

Prints from the

Age of Rembrandt

with curator

26 Wednesday

1:15 Course: *Venetian*

6:45pm Lights

6pm Tour: *Rendezvous*

with Art

6:45pm Tour: en français

27 Thursday

2:9pm Members' Preview

Lucius R. O'Brien

6:30pm Opening ceremonies

28 Friday

Exhibition opens

Lucius R. O'Brien

Sep 28-Nov 25

11:15am Tour: *Artful*

Conversation

12:30pm Noon-Hour Films

29 Saturday

2pm Tour: Signed talk

30 Sunday

9:45am *Young at Art*

Buffalo

2:30pm Tour: en français

THE COLLECTION IN FOCUS

Prints from the Age of Rembrandt

BY JOHN F.M. STEWART

THE AGO OWNS A GROUP OF SEVENTEENTH-CENTURY Dutch prints that bear witness to an extraordinarily fertile period in European culture. A selection of 41 works featuring over a dozen artists will be on view in the Walter Trier Gallery from August 25 to October 14.

Until the end of the sixteenth century prints were considered primarily utilitarian objects whose main purpose was to carry visual information on a wide range of subjects: the Bible, for example, the sciences and history. Not surprisingly, collectors tended to arrange their holdings thematically. By the first quarter of the seventeenth century, however, prints began to acquire the aura of objects worth owning for their intrinsic value as works of art. This new appreciation was especially evident in the Netherlands, where independence (the United Provinces wrested their freedom from Spain in 1609) led to the flowering of a lively urban culture. In such a setting prints proved themselves to be ideal objects to collect: they were easy to obtain, relatively inexpensive and altogether pleasant to own. Dutch artists rushed to meet the needs of a large, sophisticated and demanding public.

The great printmakers of the sixteenth century produced woodcuts and engravings almost exclusively, developing the expressive powers of these techniques with great success, as may be seen in the works of Hendrik Goltzius. His uncommonly large and powerful chiaroscuro woodcut *Hercules Killing Cacus*, dated 1588, and his Dürer-inspired engraving *The Pietà (Lamentation of the Virgin)* of 1597 are masterpieces of late sixteenth-century Dutch printmaking. In the seventeenth century the most innovative printmakers turned to the more adventurous technique of etching. The greatest among these was Rembrandt, who developed the medium to an extraordinary degree. He will be represented by 22 works covering his entire career.

Working in the great traditions of the Renaissance, Rembrandt strove from the beginning to be recognized as a great history painter, maintaining that the artist's highest calling was to show the passions of the mind and soul as seen through episodes of ancient history, mythology and, in particular, the Bible. Etchings such as *Christ Before Pilate: The Large Plate* of 1635 (generously loaned by the Royal Ontario Museum along with three other works) and *Christ Seated Disputing with the Doctors* of 1654 show how splendidly he fulfilled this ambition in his graphic works. Rembrandt also turned his attention to his immediate surroundings. His young wife, whom he married in 1634, is featured in the 1636 *Self-Portrait with Saskia*; she is also the main subject of his spontaneous and loving *Studies of the Head of Saskia and Others* from the same year. Rembrandt took printmaking to new, previously unexplored expressive heights. The *St. Jerome in a Dark Chamber* of 1642, so evocative of deep concentration, is one of the most suggestive examples of a print executed in the velvety blacks of his dark manner, while his *Woman Lying on her Side* of 1658 is a masterpiece of quiet intimacy.

Rembrandt was the towering genius of Dutch printmaking in the seventeenth century but many others also worked brilliantly in this medium. Hendrik Goudt's *The Mocking of Ceres* of 1610, after a lost painting by Adam Elsheimer, is a celebrated chiaroscuro engraving which shows this influential artist's great ability to evoke Elsheimer's refined play of light.

Right: Harmensz van Rijn Rembrandt, *Studies of the Head of Saskia and Others*, 1636; etching on laid paper, 15.1x12.6cm. Gift of Sir Edmund Walker Estate.

Below: Hendrik Goudt, *The Mocking of Ceres*, 1610; engraving on laid paper, 32x24.5cm. Purchase, gift of Esther Gelber Estate.



Technically, this print is all the more remarkable because the subtle effects of a nocturnal scene lit by torches and lanterns are achieved by means of finely engraved parallel lines and cross-hatchings. Jan van de Velde II's *Ruins of a Chateau* of 1615 is a lyrical evoca-

tion of ruins set in a panoramic landscape, while Jan Both's *The Large Tree* of 1645-50 touches a theme dear to Dutch artists of the period - the unspoiled beauty of an idealized and much cherished Italy. Adriaen van Ostade's *The Barn* of 1647, a timeless image of a barn interior, is a remarkable study of the rough textures of hay and wood. Animals were another favourite subject for Dutch printmakers: Paulus Potter's *Grey Frisian Horse* of 1652 is one of the best works in the genre.

The history of seventeenth-century Dutch printmaking has aptly been described as a "quest for printed tone" (the phrase is Clifford Ackley's, the curator of prints at the Boston Museum of Fine Arts). Indeed, the century did open, so to speak, with Hendrik Goudt's remarkable chiaroscuro engravings and witnessed Rembrandt's miraculous achievements in etching. It closed with the triumph of the mezzotint, a technique that enabled printers to obtain rich blacks, subtle half-tones and continuous transitions from dark to light by first systematically roughening the entire surface of the plate and then scraping its surface to define the whites. By the late 1660s this new technique was established as a sure method for printing in the dark manner, as may be seen in the dramatic early mezzotints of Abraham Blooteling and Wallerant Vaillant.

John F.M. Stewart, Shell intern, Prints and Drawings, is guest curator of the exhibition.

Prints from the Age of Rembrandt
Walter Trier Gallery, August 25 - October 14.

Exhibitions

Lucius R. O'Brien Visions of Victorian Canada Sam and Ayala Zacks Galleries Sep 28 - Nov 25

The foremost landscape artist of his day, Lucius O'Brien painted heroic images of Canada's scenic wonders during the time of Victoria's reign. Today his work is recognized as a powerful expression of the pride and ambition that fuelled Canada's expansion following Confederation. Including 18 oils and 62 watercolours (he is considered a master of the medium), this is the first retrospective exhibition of O'Brien's art. Poster. Catalogue (English & French editions).

Guido Molinari 1951 - 1961 The Black and White Paintings Sam and Ayala Zacks Galleries Sep 3

The series that signalled Molinari's spectacular emergence on the Montreal art scene. Organized by the Vancouver Art Gallery. Catalogue. Generously sponsored by

BEAMS SCOPE

Perspective 90: Lee Dickson/Douglas Walker North Zacks Gallery Sep 3

Perspective 90 features the work of Lee Dickson and Douglas Walker, two Toronto-based artists who investigate cultural and environmental issues. Catalogue. The Perspective series is made possible by an annual gift from George W. Gilmore.

Towards a Lyrical Abstraction: The Art of L.A.C. Panton Margaret Eaton Gallery Sep 3

The works of L.A.C. Panton, a prominent figure in Toronto's art establishment in the first half of the 20th century, reveal how an artist working outside the mainstream drew on the richness of the modern movement. Featuring 56 paintings, prints and drawings, this exhibition traces Panton's move from realism to a muted stylized abstraction inspired by the landscape of Nova Scotia. Catalogue. Sponsored by

Canad'n Partner

Ontario Express

Interventions: An Exhibition from the Collection of Delfryd Celf Permanent Collection Galleries Sep 4

Designed as a series of "interventions" inserted among the AGO's permanent collections at various sites, this exhibition features works by seven artists of the first generation of conceptualists: Robert Barry, Stanley Brown, Daniel Buren, Alan Charlton, Dan Graham, Lawrence Weiner and Ian Wilson. A brochure, available at the Gallery's front desk, maps the different locations and includes an order form for the catalogue, available later, with photographs of all the installations.

Prints from the Age of Rembrandt Walter Trier Gallery Sep 14

Prints from the Gallery's collection, including works by Rembrandt, celebrating the Golden Age of Holland.

Permanent Collection

Walker Court, Fudger and Leonard Galleries Fourteenth-20th-century paintings, 19th and 20th-century sculpture.

John Ridley Gallery Canadian historical art.

McLean Gallery Group of Seven works, complete with such interpretative aids as audiotapes and computers.

Henry Moore Sculpture Centre Plasters, bronzes and graphics.

Prints and Drawings Galleries The AGO collection and loans.



Lucius R. O'Brien, *Sunrise on the Saguenay*, 1880; oil on canvas, 87.6x125.7cm. National Gallery of Canada, Ottawa, Royal Canadian Academy of Arts Diploma Collection, deposited 1880.

Extension Services

The following AGO-organized exhibitions will circulate during September. Dates are subject to change.

SMS: A Collection of Original Multiples (CONTACT) Inverarden Regency Cottage Museum, Cornwall Sep 1 - Oct 1

Inquiries: Language in Art McMaster University Art Gallery, Hamilton Sep 4 - 30

Spirit in the Landscape McMichael Canadian Art Collection, Kleinburg Sep 16 - Nov 11

For the Record: Ontario Women Graduates in Architecture 1920-1960 McIntosh Gallery, London Sep 19 - Oct 28

"Artists with Their Work" Programs

Jennifer Dickson: Graphic Works The Temiskaming Art Gallery, Haleybury Sep 8

Shirley Yanover: Sculpture Belleville Public Library Gallery Sep 3-29

Kate Wilson: Painting and Drawing St. Lawrence College Saint-Laurent Art Gallery, Kingston Sep 6-27

Philip Barker: Installation Lynnwood Arts Centre, Simcoe Sep 7-30

Lupe Rodriguez: Painting Thames Art Gallery, Chatham Cultural Centre Sep 7 - Oct 7

Rae Johnson: Painting Oakville Galleries: Centennial Gallery Sep 8 - Oct 14

Sybil Goldstein: Painting Thunder Bay Art Gallery Sep 14 - Oct 14

Stephen Andrews: Painting and Drawing Laurentian University Museum and Arts Centre, Sudbury Sep 26 - Oct 21

COURSES

Venetian Lights: The 16th Century in Italy Dr. Francis Brown

The Jackson Hall: Wednesdays
Sep 26, Oct 3, 17, 24, 31, Nov 7
A) 1:15-3:15pm B) 6:45-8:45pm
Join art historian and consultant Dr.
Brown in a six-week series that

begins by examining the special genius of the Mannerists, artists like Pontormo, Bronzino and Correggio, who reacted against High Renaissance conventions. The course focuses on the Golden Age in Venice and on such masters as Bellini, Giorgione, Titian, Tintoretto and Veronese, whose art was a unique blend of visual and intellectual brilliance.

Course fee: Members, seniors, students, \$70. Non-Members \$80. To purchase tickets:

In person: Visit Education Services on the Gallery's lower level (Mon to Fri 8:30am-5pm, except holidays).

By mail: Send a stamped self-addressed envelope and a cheque payable to the Art Gallery of Ontario, c/o the Scheduling Office in Education Services. Please include a daytime phone number and indicate series A or B.

By telephone: Call 979-6601 during office hours. VISA, MasterCard, American Express, Charge tickets held for pickup; only after payment has been made. No classes Oct 10. No refunds. General admission seating.

Walking Tours

Towards a Lyrical Abstraction: The Art of L.A.C. Panton Christine Boyanowski, assistant curator, Canadian historical art Margaret Eaton Gallery Sep 9, 9pm

With the exhibition curator, explore the evolution of Panton's artistic vision from the realism of his paintings of the 1920s to the abstractions of the 50s. Free with admission.

Prints from the Age of Rembrandt John F.M. Stewart, guest curator

Walter Trier Gallery
Sep 23, 3pm
Join the exhibition curator for an intimate look at the Gallery's fine collection of Dutch 17th-century prints, which includes some 25 works by the outstanding genius of the age, Rembrandt van Rijn. Free with admission.

Talks and Tours

Learn about artists and themes over the centuries, confront issues

in contemporary art and increase visual awareness. Topics are available at the information desk. Free with admission. Des visites commentées vous sont offertes en français tous les dimanches et les mercredis. For group tours contact Education Scheduling at 979-6601. Tues to Thur 12:15pm & 2pm Wed 6pm & 7:30pm Fri 11:15am & 2pm Sat*** & Sun 2pm & 4pm En français: le dimanche à 14h 30, le mercredi à 18h 45

*Rencontres with Art For the after-work crowd, a half-hour tour plus informal discussion.

**Artful Conversation Fridays, a half-hour tour plus coffee and conversation.

***For the Hearing Impaired The last Saturday each month, a signed talk at 2pm. September topic: Lucius O'Brien

Adventures in Art



Lawren Harris, *Above Lake Superior, c.1922*. Collection AGO.

Looking for adventure at lunchtime? Take 20 minutes at the AGO to explore *The World of Picasso, O Canada, What Else is New?* or *Impressionism at Home and Abroad*. A lively interactive series, running the first three weeks in October and November (Tuesdays and Thursdays at 12:15 - it's art for the noon-hour adventurer at the AGO.

Films

Noon-Hour Films

Fridays, 12:30pm in Jackson Hall. Free with Gallery admission. Entrance is via the main lobby.

Sep 7 Cathedral Engineers

(1983 col. 30 min) An examination of the achievements of medieval High Gothic builders, as they pushed their cathedrals vaults ever higher and opened walls for stained glass.

Sep 14 The Eye of Thomas Jefferson (1977 col. 29 min) A survey of Jefferson's artistic interests and accomplishments, based on the National Gallery of Art's bicentennial exhibition.

Sep 21 Frank Lloyd Wright (1983 col. 75 min) The program highlights Wright's concepts of form and function which are, in large measure, the basis of contemporary design.

Sep 28 Renewing a Vision: Frank Lloyd Wright's Meyer May House (1983 col. 35 min) A documentary on the museum quality restoration by Steeplecase Inc. on the Meyer May house in Grand Rapids, Michigan.

Coming up: in October, *Art of the Western World and The National Dream*.

For Kids

Hands On Sun Oct 7 - May 26

Hands On is closed in September, but we'll be opening again in October. (977-0414, ext 201)

Gallery School

Anne Tanenbaum Gallery School

Studio class sizes are limited. Faculty and courses may be subject to change. Information: 979-6621.

Adult Studio Wed & Thurs Sep 19 - Nov 22, 7-10pm

Studio courses offered for both beginner and more advanced students. Ten-week sessions include introductory and intermediate life and portrait drawing, plus painting, printmaking and watercolour. Registration by mail or in person only. Cheques may be post-dated to first day of class. Fee: \$200; \$150 for Gallery Members.

Masters' Series: Adult Studio

Tues Sep 18 - Nov 20, 7-10pm
Selected masterworks from the permanent collection will be studied from a studio perspective with curatorial information and discussion. Fee: \$200; \$150 for Gallery Members.

Advanced Studies in Visual Art

Sat Sep 15 - June 1, 9am-1pm
This course provides technical training and aims at developing perceptual awareness. As a precollege program, the curriculum gives special attention to students preparing for postsecondary studies in fine art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, architecture and basic design.

To apply for entrance, secondary school students should submit 12 slides or original pieces of art, a letter of recommendation from their art teacher or other school official, and a brief personal statement (250 words) explaining their interest in the course and detailing any previous art-related experience. Fee: \$300; \$250 for Gallery Members. The program is generously funded by the Eaton Foundation with special scholarships provided by Shell Canada Limited.

Children's Studio

Sep 25 - June 6, 4-6pm
Registration day, on a "first come, first served" basis, is Saturday.

September 8: noon-1pm for 14-18-year-olds, 1-2pm for 11-13-year-olds, 2-3pm for 8-10-year-olds. Early arrival is advised.

The popular 30-week Children's Studio is designed as an after-school program Tuesdays for ages 8-10, Wednesdays for ages 11-13, and Thursdays for ages 14-18. Fee includes costs of supplies and materials: \$300; \$250 for Gallery Members. For details, call Studio Coordinator Steven Bowie.

The Grange

The Grange



Though it's not as accessible as it used to be (Stage II construction severed the AGO's connecting corridor), The Grange is well worth the extra steps down Beverly Street and through the park - to gain entry, please use the handsome lion knocker. Built in 1817 by D'Arcy Boulton Jr. and elegantly restored as a gentleman's house of the early 19th century in Upper Canada, The Grange is a graceful survivor of the days when Toronto was the Georgian town of York. Free with Gallery admission. To arrange adult tours call 977-0414, ext 237; school tours 979-6601. Coming up in October: The Grange Fall Luncheon Lectures. A Volunteer Committee project.

Gallery Hopping

A Volunteer Committee project. For information and tickets (these must be purchased in advance), call 977-0414, ext 263.

A Look at London

Thurs Sep 13, 8:15am
Tour London's spacious Royal Art Gallery and the city's oldest surviving dwelling, Eldon House, built in 1834. After lunch in an atrium garden court restaurant, we'll visit artist Philip Aziz's house and studio. Bus leaves 8:15am from Yonge St. Clair subway at Pleasant Blvd entrance. Tickets \$42.

Art and Architecture Tour: Toronto

Thurs Oct 4, 9:15am
Join well-known historian William Dendy for a bus and walking tour of Rosedale. Bus leaves Rosedale subway station 9:15am, returning 4pm. Includes lunch and refreshments at the Toronto Lawn Tennis Club. Tickets \$45.

Peterborough's Art Scene

Wed Nov 7
Hop on our bus to discover Peterborough's lively art scene. Lunch included.

Club AGO

Club AGO (Young Associates of the AGO) brings young people and art together, offering its members the chance to participate in educational and social programs. AGO membership is a prerequisite: Club AGO membership is \$15. \$5 for students. Information and tickets, via the Volunteer Office 977-0414, ext 263. *Sun Sep 23: ArtSpark volunteers needed for Harbourfront to help kick off Toronto Arts Week.

Third Annual Meeting

Tues Sep 25, 7pm
Christopher Hume, the Toronto Star's art critic will talk about contemporary art and culture. All Club



Israël Silvestre's mid-17th-c. panoramic watercolour, *A View of Venice*. Collection AGO.

AGO members, friends of the Gallery and prospective members are welcome. Annual elections will be held. Entrance to Jackman Hall is via McCaul Street.

Young at Art

Buffalo Run
Sun Sep 30, 9:45am
A jaunt to Buffalo, New York and back in a day. Visit the Albright Knox Gallery's renowned collection, then enjoy a Buffalo Brunch, followed by a tour of Frank Lloyd Wright's houses. Tickets (\$40) include all-you-can-eat brunch and transportation. Limited tickets so sign up early!

Interventions

Wed Oct 17, 7 & 7:30pm
Join Christina Ritchie, assistant curator of international contemporary art, at 7pm and a docent at 7:30 for a tour of *Interventions*, an intriguing installation of conceptual art that juxtaposes historical and contemporary works. Afterwards meet in the Members' Lounge for conversation with the curator. Club AGO Members free, guests \$5. Phone for reservations.

Deco-Dance

Roaring '20s Halloween Costume Bash
Sat Oct 27, 8pm
If decadence and dapper flappers whirled your party mood, drag out your fringes and jewels and dance the night away in the Gallery's Walker Court. There's a live band, so brush up on your Charleston! Lavish costumes, prizes galore, an ever-open (well, almost) bar. Club AGO Members \$35 (after October 17, \$45), non-Members \$45. A Club AGO project.

Travel AGO

A Volunteer Committee project. For brochures and information, call 977-0414, ext 263.

Holland

Apr 19-28, 1991
It will be tulip time in Holland, home of Hals and Rembrandt, for this eight-day tour of treasures. From Apeldoorn to Amsterdam, from Delft to Haarlem - flowers and bicycles, barges and beer - it's all here!

Turkey

May 1991
Layers of history, from Alexander the Great and Saint Paul to Constantine and the sultans of the Ottoman Empire, await the traveller to Turkey. In Istanbul, we visit S. Sophia, bargain in the Grand Bazaar, savour a cruise on the Bosphorus. In Ankara we can view antiquities unearthed at Troy, while fresco-adorned cave churches and sprawling underground cities await us in Cappadocia's surreal landscape. Then there's Ephesus, called the world's finest Greco-Roman archaeological site. Aboard the *Hales*, we will experience spectacular scenery along the Aegean and Mediterranean coasts. Come and discover this majestic landscape, these historic destinations.

Ireland and Wales

May 1991
Join us in May, when we sample Ireland's history and landscape with a two-week tour of stately homes and gardens. In North Wales we'll visit properties impeccably restored by the National Trust and marvel at the wild mountain scenery that has inspired countless artists.

The New Berlin & East Germany

Sep 5-16, 1991
Pass through the Brandenburg Gate into a world of art treasures, antiquities, music and theatre. Hunting lodges, river castles, spectacular scenery and visits to Dresden and Meissen enhance our tour.

Russia and Finland

Sep 20 - Oct 4, 1991
Travel by Finnair to the heart of Russia. Tour Moscow's churches, galleries and czarist treasures, historic Kiev's golden-domed monasteries, and the elegant architecture and art of Peter the Great's St. Petersburg, now Leningrad. Conclude with a stay in Helsinki, Finland's capital and the gateway to the north.

The Berkshires

Fall 1991
Autumn mists and glorious fall foliage will surround us as we drive through New England to explore historic mansions, art collections, and, perhaps, harvest festivals.

Members' Activities

Members' Preview and Opening
Lucius R. O'Brien
Visions of Victorian Canada

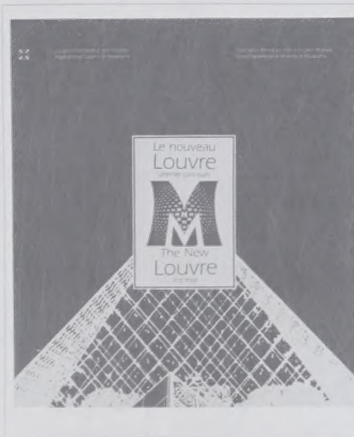


Eventide (Marshes at Grand Pré), c.1893; oil on canvas, 50.8x74.2cm. Collection AGO, gift of Sir Edmund Walker, 1918.

Thurs Sep 27, 2-9pm
Members and their guests are invited to preview the Lucius R. O'Brien exhibition. Afternoon gallery talks are featured. Enjoy complimentary tea in the Walker Court from 3 to 5pm. Music and regular bar service after 5:30. At 6:30, The Honourable Robert Nixon, Deputy Premier, Treasurer and Minister of Economics, Province of Ontario, will open the exhibition.

Tickets for Membership Programs

For the following Volunteer Committee programs, tickets (limit of four per member) must be purchased in advance. Refunds only available up to three working days prior to event. To order by mail, please follow page 6 instructions; by credit card, call 977-0414 ext 263.



Art in the Morning

Sculpture Tour
Wed Sep 19, 9:30am
Meet in the Members' Lounge for light refreshments, followed by a tour of some of the AGO's sculptural highlights. Prepaid tickets (\$5.50) required.

Lucius R. O'Brien
Wed Oct 17, 9:30am
David Wistow, education lecturer, tours this exhibition of 19th-century landscapes by the outstanding Canadian artist Lucius O'Brien. Works are borrowed from most major collecting institutions in Canada, as well as from Her Majesty the Queen. Prepaid tickets (\$5.50) required.

Sunday Start with Art

Interventions
Sun Sep 16, 11am
Christina Ritchie, assistant curator of international contemporary art, will tour *Interventions*. An installation of conceptual art placed among works from the AGO's collection, *Interventions* emphasizes the dimension of continuity, as well as contrast. Meet for a continental breakfast in the Members' Lounge. Prepaid tickets (\$7.50) required.

Lucius R. O'Brien
Sun Oct 14 & 28, 11am
Join education lecturer David Wistow on October 14 and a docent on the 28th for a tour of artist Lucius O'Brien's heroic landscapes of post-Confederation Canada. Prepaid tickets (\$7.50) required.

Blood Donor Clinic



Wed Sep 5, 12-6:30pm
Lower Lobby
The AGO is hosting its first blood donor clinic with The Canadian Red Cross Society. We're hoping for a big turnout from Gallery Members.

Shops and Services

Art Rental and Sales Gallery

Time to move indoors again and perhaps keep some summer colour. We have artworks - acrylics, oils, watercolours and much more - that will brighten and enhance your home and office walls, and friendly staff to help you make selections. We're at 35 McCaul Street, 2nd floor (Tues to Sat 10:30-4pm, Sun 1-4:30). A Volunteer Committee project. 979-6658.

The Book Shop



Looking for collectors' items? Pick up some back issues of *Arts Canada* or the prestigious Swiss-published quarterly *Parquet*. (Termed "a museum of contemporary art in book form," the latter features artists like Warhol, Boltanski and Jeff Wall, who contribute an original work and collaborate on the design of each issue.) While you're in the bookstore, pick up some cards - the postcard sale starts Labour Day. 979-6610.

The Impulse Shop



Chris Collicut's sculpted Fourmen Bowl. At the Impulse Shop.

Start the school year off with a set of desk accessories, including an anodized aluminum ballpoint pen, perhaps, for a special student. Then there are calendars, garden journals, address, wine record and birthday books. A "borrow book" can keep track of your lending library, while a hollow safety-deposit box will keep your treasures safely hidden. A Volunteer Committee project.

The Jewellery Shop
Russet and honey-coloured Baltic

Books for Museum Lovers

WE JUDGE BOOKS BY THEIR COVERS EVERY DAY. SO IT'S a pleasure to discover a series that promises much - and delivers. *Museums 2000* is a growing series of softcover books designed for everyone who likes to visit museums and for armchair travellers as well.

Bilingual (English/French, plus other languages), each book creates a lively, sympathetic portrait of a museum's surroundings, activities and the treasures it contains. You are taken behind the scenes to workshops and conservation labs and drawn into collections, where a key work - an expressive portrait by Gericault, for instance - is explored in detail.

To date, via the pages of these books (sponsored jointly by the International Council of Museums and World Federation of Friends of Museums), you can "stroll" through Ghent's Museum of Fine Arts, le Musée Condé, elegantly housed in the former duc d'Aumale's château in Chantilly, and The Museum in The Hague. Plus the New Louvre, with its glittering glass pyramids by I.M. Pei. And soon, the AGO hopes to add its new building and collections to the series. Available by mail. Information: 977-0414 ext 354.



David Tisdale's striking handspun anodized aluminum tableware. At the Impulse Shop.

amber adds the perfect accent for fall fashion. Colleen Lynch's sculpted silver fish would make an elegant gift, or consider Ken Tollefson's brass and silver masks. A Volunteer Committee project.

The Reproduction Shop

We've got everything from old masters to Andy Warhol's *Elvis*. Browse through a wide range of Canadian and international posters and reproductions and take home a favourite or two. We can custom frame whatever you select - our prices are competitive. On sales over \$10, there's a 10% discount for Gallery Members. A Volunteer Committee project.

Edward P. Taylor Audio-Visual Centre

The AV centre offers 35 mm slides, media kits and videotapes on a wide variety of art-related subjects for educational use throughout Canada, for loan or for in-house viewing by appointment. Film classics in video format now available.

Edward P. Taylor Reference Library

Closed temporarily to all nonstaff readers. The library collections are being reorganized and stored prior to their move to new quarters in mid-1991.

The Restaurant

The popular main-floor dining room offers a diverse moderately priced

menu. Fully licensed. Reservations: 977-0414, ext 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Membership Centre

For service and information, visit the AGO's membership centre in the lobby. New, renewal and gift memberships are available. All inquiries are welcome.

Members' Lounge

Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. A select menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge stocked with art magazines and exhibition catalogues.

Donor Cards

Donations may be made to the Gallery to commemorate birthdays, anniversaries or other occasions. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of \$5 or more. Please include the following with your donation and forward to the AGO's Volunteer Office: a) your name and address b) occasion to be honoured c) recipient's name and address d) cheque payable to Art Gallery of Ontario. A Volunteer Committee project.



Franklin Arbuckle's St. Lawrence River Barn. At The Repro Shop.



Castletown House, Ireland's finest 18th-c. Palladian mansion, grounds near Dublin.

SEPTEMBER 1990

AGO
NEWS

À Propos AGO

BY MERIKÉ WEILER

Treasures Among the Ruins



Workers installing caissons: concrete is poured into movable steel forms to create the caissons that support new foundation walls.



Construction workers at the AGO.



Worker securing plastic tarps.

TEMPORARY RUINS, OF COURSE, AS WE BUILD AT THE AGO. We're deep in the throes of renovation and construction and will be until mid-1992, or thereabouts, when the Stage III expansion opens. In the meantime, it's sometimes difficult to make predictions about which art works will be where at any given time. Just when you think everything is on schedule, construction workers may go on strike, deliveries of lumber or steel rods may be delayed, or a renovation

project may take longer than originally planned. But there are always treasures to be found. As new galleries are created and existing ones refurbished (the 1920s Walker Court and old master rooms, for instance), come and discover what we're showing amidst our temporary ruins. Keep in mind that *nothing* was created in a day. And that the *new AGO* – designed by internationally renowned architect Barton Myers and Kuwabara Payne McKenna Blumberg, his associates – will be well worth the wait.

The Greening of the Gallery

FROM ENVIRONMENTAL APATHY, THE EIGHTIES BUILT to a crescendo of concern. We're trying to do our bit for the environment at the AGO as well. Increasingly, staff use their own coffee cups to cut down on styrofoam: the polystyrene cup, used for ten minutes, lasts 100 years in a landfill site. And the Gallery is officially committed to recycling as much paper as possible. You'll see bins and blue boxes in AGO offices for photocopies, computer printouts and whatever is allowed.

The AGO News is printed on what's called "mill waste," paper trim from rolls used in the sheeting process. And right now, we're researching the possibility of using actual recycled paper for posters and publications. Each ton of recycled paper produced saves about 17 trees, but the *quality* has to be sufficiently high to reproduce artworks effectively.

Yet *another* problem is finding a way to package the AGO News when there are inserts, such as an invitation to an exhibition opening. Plastic? We worry, of course, about using it. In some ways it's an ideal material: strong, pliable, transparent, so you can see what's inside. Unfortunately, plastic doesn't disintegrate quickly later on, yet alternatives, such as paper envelopes, aren't much better for mailings. We'd end up with much more waste and, to date, glued-edge envelopes can't be recycled. But *we are* trying. We are looking for ways to reduce, reuse, recycle and rethink materials. It's just that, like everyone else, we haven't found all the answers yet.

Art Stars & Architects



Architect Barton Myers.

THE ARTS ARE ALIVE AND WELL IN METRO. DURING THE last week of September, more than 200 organizations will throw open their doors to welcome you. You can attend readings, screenings, performances and exhibitions. Tour theatres, galleries, film studios. Visit video production houses and private art collections. Or meet sculptors, singers, poets, painters, architects and authors, from September 22 to 30.

This year there's a brand-new event: *The Word on The Street*, the first annual Toronto Book and Magazine Fair. A three-block-long outdoor festival on Queen Street West, it will include writer John Lownsbrough, who heads up the AGO's Community Relations Committee, as well as various curators who will autograph their books. [At press time, names had not been confirmed.]

And on September 24, the Toronto Arts Awards, created to recognize excellence in the arts, is celebrating its fifth anniversary. In honour of this event, all past awards recipients have been invited to attend the gala, including Arthur Gelber in the lifetime achievement category; artists Michael Snow, Joyce Wieland, Paterson Ewen and General Idea (all well represented in the Gallery's collections); plus architects Eberhard Zeidler, Jack Diamond and Barton Myers. Winner of the first Architecture & Design award, Myers went on to win the commission for the AGO's Stage III expansion and, among others recently, for the prestigious U.S. pavilion at Expo '92 in Seville, Spain – projects that reveal a graceful fusion of the historic and contemporary, the high tech and vernacular.

Meriké Weiler is editor of the AGO News.

AGO
NEWS

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General Information

Admission
Adults: \$4.50
Seniors with cards: \$2.50
Fridays FREE for seniors
Students, full-time with cards: \$2.50
Family (2 adults with
children under 19): \$9
Members: FREE
Children under 12
(accompanied): FREE
Wednesdays, 5:30-9 pm: FREE
Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): \$20
Nonresident
(100 km beyond Toronto): \$30
Individual: \$45
Family/Dual: \$60
Supporting (tax-deductible
donation): \$100

Available at the membership centre in
the lobby and by mail or telephone from
the Membership Office, vISA, Master-
Card, American Express.
Other categories of contributing
annual membership, including the
Curators' Circle, recognize donations at
higher levels. For information call the
Development Office at 979-6619.

Notice to Members

From time to time our mailing list is
released to arts and other nonprofit
organizations that circulate information
of interest to AGO Members. If you do
not wish to receive these mailings, your
address can be deleted for third-party
use. Please contact the Membership
Office (979-6620).

Moving?

Please send or phone in your new
address to the Membership Office
before you move, referring to your
membership number and old address.

How to Order

For tickets, reservations, course regis-
tration or information, please consult

individual listings for specific instruc-
tions. Otherwise: a) address department
specified b) specify date, name of event
and number of tickets c) indicate your
name, address (with postal code) and
phone numbers d) include a stamped,
self-addressed envelope and a cheque
payable to the Art Gallery of Ontario.

*Please do not combine requests or
cheques to different departments.*

Services for Disabled People

The AGO has a limited number of wheel-
chairs available. Ask for large-print floor
plan indicating facilities/ramp access.

Gallery Hours (open Sep 3)
Tues to Sun 11 am-5:30pm. Wed to
9pm. Closed Mon.

The Grange Hours
Daily 12-4pm. Wed also 6-9pm.
Entrance via Grange Park.

Gallery Shops
Open daily 10:30am-5:30pm. Wed to
9pm.

Art Rental and Sales Gallery
At 35 McCaul St., 2nd floor. Open Tues
to Sat 10:30am-4pm, Sun 1-4:30pm.

Edward P. Taylor Audio-Visual Centre
Open Mon to Fri 11am-5pm.

The Restaurant
Luncheon served Tues to Sun 12-3.
Dinner: Wed 5-9pm. Closed Mon.

The Coffee Shop
Tues to Sun 10:30am-5pm. Wed to
9pm. Closed Mon.

Members' Lounge
Open to Members and guests noon-
5:30pm. Wed to 9pm. Closed Mon.

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